

This page of musical notation for piano consists of six systems of staves. The notation is complex, featuring many beamed notes and dynamic changes. The piece is in a key with two flats and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "cresc.", "pp", "mf", "ff", and "sf".

The first system shows a piano introduction with a bass line of eighth notes and a treble line of chords. The second system features a crescendo in the treble and a piano (pp) marking in the bass. The third system includes a mezzo-forte (mf) marking and eighth-note patterns. The fourth system continues with eighth-note patterns and a crescendo. The fifth system shows a crescendo in the bass and eighth-note patterns. The sixth system features a fortissimo (ff) marking in the bass and a piano (p) marking in the treble, ending with a sforzando (sf) marking.

This page of musical notation for piano consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff*, *p*, *mp*, and *cresc.* The key signature changes from C major to B-flat major.

System 1: Treble and bass staves. Treble clef has a key signature change to C major (one sharp). Bass clef has a key signature change to C major (one sharp). Dynamics: *ff* (first measure), *p* (third measure), *f* (fifth measure). Time signature: 2/4.

System 2: Treble and bass staves. Treble clef has a key signature change to B-flat major (two flats). Bass clef has a key signature change to B-flat major (two flats). Dynamics: *ff* (first measure). Time signature: 2/4.

System 3: Treble and bass staves. Treble clef has a key signature change to B-flat major (two flats). Bass clef has a key signature change to B-flat major (two flats). Dynamics: *mp* (third measure). Time signature: 2/4.

System 4: Treble and bass staves. Treble clef has a key signature change to B-flat major (two flats). Bass clef has a key signature change to B-flat major (two flats). Dynamics: *p* (fifth measure). Time signature: 2/4.

System 5: Treble and bass staves. Treble clef has a key signature change to B-flat major (two flats). Bass clef has a key signature change to B-flat major (two flats). Dynamics: *p* (first measure). Time signature: 2/4.

System 6: Treble and bass staves. Treble clef has a key signature change to B-flat major (two flats). Bass clef has a key signature change to B-flat major (two flats). Dynamics: *cresc.* (fifth measure). Time signature: 2/4.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many arpeggiated figures and various musical markings.

The first system includes the marking *più basso leggero* in the right hand. The second system continues the arpeggiated patterns. The third system has a measure marked with a dotted line and the number 8. The fourth system also has a measure marked with a dotted line and the number 8. The fifth system includes the marking *pp* in the right hand and *p* in the left hand. The sixth system includes the marking *pp* in the left hand.

The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece concludes with a double bar line and a key signature change to one sharp (F#).

(A bye street leading to the Piazza, set diagonally, the open space of the great square being discernible in the distance. Rucello is discovered waiting the approach of the procession conducting Savonarola to the stake.)
 (Eine Nebenstrasse, schräg auf die Piazza führend; der offene, grosse Platz ist in der Ferne sichtbar. Rucello erwartet die Ankunft des Savonarola zum Holzstoss geleitenden Zuges.)

Allegro moderato, ma con fuoco. 3. Scene.

mf (The curtain rises.)
 (Der Vorhang geht auf.) *cresc.*

Rucello. *f* *rall.*
 Has - ten thou kin - dled dawn of my re - venge!
 Nun dümm're auf, du Mor - gen mei - nes Siegs!

col 8va ad lib.

Halt not, but scatter the pale pu - ny fires that lag be -
 Jauch-ze, du langun-ter - drück-ter Ra-che-geist - ge - kom - men

-hind the va - - nished night,
 end - - lich ist der Tag!

dim. *mf* *cresc.*

Tri - umph!
Tri - umph!

Black dream of dam - ned
Hin schwand die Nacht der

doubt thou't gone,
Zwei - fels - qual,

and the swift sun - rise as my hope's blood -
und der Er - ful - lung Son - ne stieg blut -

-red
roth

tarries
heu - te

no more;
em - por.

The
Am

goal is made,
Ziel bin ich!

The hour,
Die Stund'

sweet - tas - ting hour of
die sü - sse Stund' die

all my hung - ry hate strikes,
mei - ne Ra - che stil - let,

see, he comes at
bald erschei - net

(He looks in the direction of the approaching proces -
(Er blickt in die Richtung, aus der er den Zug er -

rall.

sf colla parte

u tempo

length!

sic!

sion. Some of the first stragglers of the crowd come on the scene.)

*partet. Die ersten Vorläufer der Menge erscheinen auf der Scene.)**p staccato*Clear, clear the way,
*Frei macht den Pfad!*Hinder him not
*Hindert ihn nicht,*make smooth and straight his
*lasst bald ihn mir sich*path,
*nahn.*and bring him to me
*Lasst ihn zer-schmet-tert**cresc.*scourged and shamed,
*vor mir sehn,*quick on,
*eilt Euch.*quick on,
*eilt Euch,*Halt
*zu - - dert*not,
*nicht!*but let me feed my
Es wei - - de sich mein

famished eyes that ache for such a feast: he
hungrig Aug' an der Ru - che ho - hem Fest! Er

comes! he comes!
naht, er naht!

(Bell on the stage.)
(Glocken auf der Bühne)

No joy - ous bridegroom on his gol - den
Dem fro - hen Bräut - gum an dem Hoch - zeits-

day in the rap - ture hearkened to his mar - riage
tag der Glo - cke Ton so hold in's Ohr nicht

(The crowd pour
(Die Menge strömt

bell, as I drink in the music of that
klingt, als mir der Ton in's Herz be-rau schend

in making a path for the procession. The guard comes
 herein. einen Pfad für die sich nähernde Procession freilassend.

knell!
 dringt!

p pesante

first, then the civil authorities, lastly Savonarola enters.)
 Zuerst die Wache, dann die Würdenträger der Stadt, zuletzt Savonarola.)

cresc. *mf*

(The crowd kneel for his blessing, many of the poor are following the cortège among them Francesca.)
 (Die Menge kniet, um seinen Segen zu empfangen, nieder, viele Arme folgen dem Zug, unter ihnen Frances-
 ca.)

8.....

8.....

col^{do}. *molto rall.*

(as Savonarola advances from L. Rucello confronts him.) Ha! so my time has
 (Wie Savonarola vorkommt, tritt ihm Rucello entgegen.) Ha! mei-ne Zeit ist

fz *p*

come, though in the coming long. But at
da, wenn sie auch spät erst kam! End-lich

length my sweet re-venge is fed, come say, Sir Priest, how tallies this bright
wird mein Ra- che - durst ge-stillt! Hochwür'd-ger Herr, ge-den-ket ihr heut'

morn with one pale night some twenty years ago? Thou
noch, was eines Nachts vor zwanzig Jah-ren einst geschah? Du-

hadst thy tri-umph then! mine hath come late, but it hath
mals habt ihr ge-siegt! Mein Sieg kommt spät, a-ber er ist

(Savonarola looks at him unmoved. Rucello advances a step or two with threatening gesture.)
 (Savonarola blickt ihn unbewegt an. Rucello tritt ein paar Schritte näher, höhrend, heran.)

come! What ho! thou art so calm?
da! Ei ei, wie so ge-fusst?

(he doffs his cap mockingly.)
(sein Barret höhnisch abnehmend.)

thou dost forgive?
du willst verzeihn!

I thank thy saint-ship humbly.
Ich dan-ke dir in De-muth!

Thou
Dein

go - est to the scaffold,
Weg führt dich zum Holzstoss!

see I crave, ha, ha, good priest thy dying
gieh vor-her, ha, ha, mir doch noch deinen
(he is about to kneel.
er ist im Begriff)

Più mosso.

blessing.
Se-gen.

Francesca comes vehemently between them Rucello rises.)
mederzuknien. Francesca tritt heftig zwischen sie. Rucello erhebt sich.)

Fiend! a
Ha! die

Francesca. ff.

mocking fiend from hell thou art!
Höl-le spie dich Teu-fel aus!

in jest his
Zum Hohn ver-

p *mf*

dy - - - ing
langst du

blessing
sei-nen

dost thou ask?
Se-gen noch!

sf *sf* *p*

here fall, with all the powers of my
So ruf' ich denn dir zu aus der

loa - - - - - thing soul on thee and
See - - - - - le Grund und aus - - - - - dem

thine in my dead mo - - - - - ther's
Grab ruft mei - - - - - ner Mut - - - - - ter

name, Geist: for
für

p *cresc.* *ff*

(The women curse him.)
(die Frauen fluchen ihm.)

e - ver and for aye... my living
jetzt und im - mer - dar sei du ver -

Adagio. (Rucello cowers before her.)*f* (Rucello zuckt zusammen.)

curse!

Soprani. *flucht! sempre sotto voce ma minacciando*

Thy dy-ing victim dost thou bait? Then by the triumph of thy

Adagio. *Du höh'nst ihn, den zum Tod man führt?* *Ju dei-ne Ra-che tri-um-*

pp

Sopr. *poco*

hate that leaveth us all de-so-late our curse on the and

Ten. *phirt, ent-ris-sen wird uns un-ser Hirt. auf e-wig sei ver-*

(the poor and the sinners curse him.)
(die Armen und Sünder fluchen ihm.)

mf

thine! *flucht. p sotto voce ma minacciando*

We, who have sinned, have suf-fered sore but, blessed by him, our

Wir wa-ren schwach und lit-ten Pein, ge-ret-tet hat uns

p

Ten. *poco*

bur-then bore, shall know his love and help no more, we curse thee, thee and

Bassi. *er al-lein, wer wird uns künft'ig Hel-fer sein, auf e-wig sei ver-*

(the aged curse him.)
(die Alten fluchen ihm.)

cresc. sp

thine! *p* sotto voce ma minacciando
 flucht. Bassi.
 As years grew dark with fail - ing sight, we turned to him, he was our
 das Al - ter kam, das Licht ent - schwand, er bot uns hülfreich sei - ne

light. *Hand.* Thou takest him as comes the night, our curse on thee and
 Du nahmst ihn uns, der bei uns stand, auf e - wig sei ver -

Sopr. *mf* (Francesca For this his blood that thou dost shed, till to the judgement thou art
 ad lib. col Sopr.) Ten. *mf* *cresc.*
 thine. Für die - ses O - pfer, das dir füllt, büß' du bis an das End' der
 flucht. *cresc.*

led when sound of trump shall wake the dead, our
 Welt, bis dich des Rich - ters Spruch zer - schellt, auf

cresc. *f*

1

220 (Rucello shrinks before them with increasing horror. Finally, cowering like some guilty evil thing, he creeps
(Rucello bebt mit wachsendem Entsetzen vor ihnen zusammen. Endlich zusammen gekrümmt, wie ein böses verbre-

curse on thee and thine, our curse, on thee and
 e - wig sei ver - flucht, auf e - wig sei ver -

from their sight.)
(herisches Wesen, schleicht er fort.)

thine, our curse, our curse, our curse on thee and
 flucht, ver - - flucht, ver - flucht, auf e - - wig sei ver -

Allegro maestoso.

thine! Our
 flucht! Auf

Allegro maestoso.

ff

col W.

curse on thee! and thine
 im - mer dar! ver - - - - flucht!
 dim.

(The procession moves on.)
(Der Zug geht weiter.)

Tempo della marcia.

221

p pesante

8va...

mf

mp

cresc.

f

dim.

p

col 8va Basso...

222 (The stage is deserted save by Francesca still kneeling. She rises suddenly and gazes in the direction of the vanishing throng.)
 (Die Bühne ist leer, nur Francesca ist auf ihren Knien liegen geblieben. Sie steht schnell auf und blickt in die Richtung, in welche der Zug abgegangen ist.)
Francesca.

Allegro moderato.

Hor-ror! he mounts the stair! But
 Schrecklich! er steigt hin - an! Noch

still with heav'n - ly calm! No, no, I
 im - mer in Him - mels - - ruh! Nein, nein, ich

(she turns away shudderingly.)
 (sie wendet sich schauernd ab.)

dare not gaze, oh Heav'n his
 kann's nicht schau'n, ihn stärkt der

migh - - ty strength it breaks my
 Him - - mel selbst! Mir bricht das

heart. *mf* O thou God of mer-cy, hear me, Death it seemeth, oh so
Herz. Hör, o hör mich, Gott der Frommen! Lass' dein Reich zu mir nun

near me! *cresc.* see, it ri-seth all a-round me,
kom-men, lass' zu dir em-por mich wal-len,

long, too long these chains have bound me,
ju der Er-de Ket-ten ful-len,

Give me li-ber-ty, li-ber-ty, li-ber-ty,
nimm mich auf zu dir, auf zu dir, auf zu

cresc. e string. *f* *fire.*
(She grows faint and puts her hand to her heart. The bell tolls one stroke. The scene grows ruddy with the illumination of distant
(Sie wird schwach und legt ihre Hand aufs Herz. Es ertönt ein Glockenschlag; die Bühne wird durch das ferne Feuer
roth beleuchtet.)

ty, dir! *p* He hears my prayer! Bell.
Er hört mein Flehn! Glocke.

pp *pp*

Ah me! that light! What is this
O sieh! welch' Licht! Wel-che Er-

vi-sion in the air? A spi-rit, white-
scheinung beut sich dar? Ein En-gel,

-robed won-drous fair? I see a-right?
glanz-voll, wun-der-bar? Täusch ich mich nicht?

mf

it is a heav'n-ly crown! 'tis mine, it call-
Ja, ei-ne Him-mels-kron'! Es winkt, es ru-

cresc.

-eth me, a voice di-vine!
set mich; wie hold das klingt!

pp sempre

Adagio e maestoso.

O thou white
 O welch' ein
 sea — of se - raphs' wings!
 Meer — von Son - nen - schein!
 O mu - sic wa - - king
 O welch' ein Klang be -
 in mine ear, swept
 rauscht mein Ohr, siess
 from a my - riad gol - - den strings!
 rauschen gold - ne Har - - fen drein!
 1

O heav'n I come, thou
O Gott, ich komm, heb'

Più mosso.

art so near!
mich em - - - por!

mp

(halting)
(schwankend)

Life fa - - deth like a
Gleich Blü - - then welkt mein

bro - - ken flower, I cast it from me-
Le - - hen schon, ich werf' es von mir-

p

see the throne!
sieh - der Thron,

sf

I mount, I mount, wide heaven mine own, E - ter -
 em - por, em - por, der Himmel ist of - fen, o E -

sf *pp*

- ni - ty my dower! (She is illumined by the red rays of the fire.)
 - wig - keit, mein Hof - fen! (Sie ist von dem Scheine des Feuers beleuchtet.)

Fare - well, thou world! behold me
 Leb' wohl, o Welt, lass ab von

p *col 8va*

free! ay, free!
 mir; lass ab,

cresc. *più f* *cresc.*

col 8va

ay, free!
 von mir!

ff *f*

col 8va

(♩ = ♩)

My God I come, I
 Mein Gott, mein' See - - - le

f *dim.*

come to thee!
 kommt zu dir!

My God I come, I
 mein Gott, mein' See - - - le

come to thee!
 kommt zu dir!

p My God,
 mein Gott,

pp

I come, I come
ich komm, ich komm'

(she sinks lifeless to the ground.)
(sie sinkt leblos zu Boden.)

to thee!
zu dir!

8

pp

ff

(The curtain falls slowly.)
(Der Vorhang fällt langsam.)

dim

rall.

pp